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Edition Cranz

No. 212.

A. Biehl

The Elements  
of  
Piano-Playing.

OP. 30.

60 Cents.

Published by  
Aug. Cranz, Leipzig.  
Brüssel, A. Cranz. London, Cranz & Co

The Nordheimer Piano & Music Co  
(LIMITED)  
15 King St., East, Toronto, Canada.

Entered according to Act of the Parliament of Canada in the year 1903 by Aug. Cranz  
at the Department of Agriculture, Ottawa.



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Plat in  
W. and L. #



# The Elements of Piano-playing.

3

The elements of piano-playing, the fundamental requirements for the performance of any given piano-piece, consist in the player's complete control over the movements of his fingers and hands. Not until this is obtained, can he convey to his hearers his own mental and emotional conception of a composition.

The surest way of obtaining such perfect control over all the fingers, as to make them act on the keys with precisely the greater or lesser degree of force desired, is by practising the following carefully arranged exercises. They should be practised daily, and repeated as many times as possible.

A. BIEHL, Op. 30.

The exercises are numbered 1 through 27, arranged in seven rows of two staves each. Each exercise is a short piece in C major, featuring a specific fingering pattern (e.g., 1-2-3-4-5, 5-4-3-2-1) and a dynamic marking (e.g., \*). The exercises are designed to improve finger control and technique. Handwritten checkmarks are visible next to many of the exercises, indicating they have been practiced or checked.

\* These exercises should be transposed into all other keys.

28. 29. 30.

31. 32. 33.

34. 35. 36.

37. 38.

39. 40.

41. 42.

43. 44.

45. 46. 47.



48. 49. 50.

51. 52. 53.

54. 55. 56.

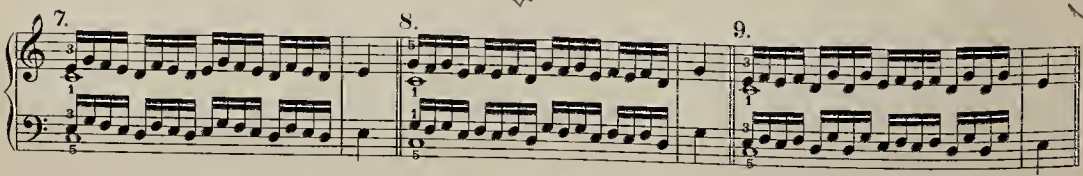
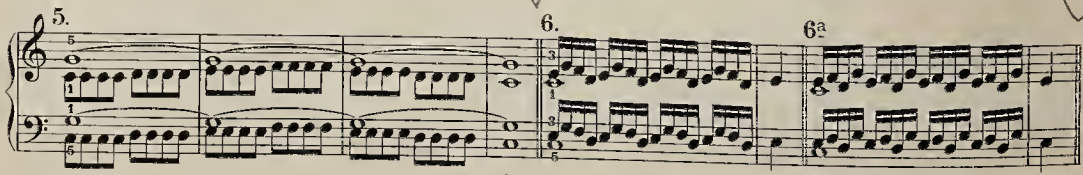
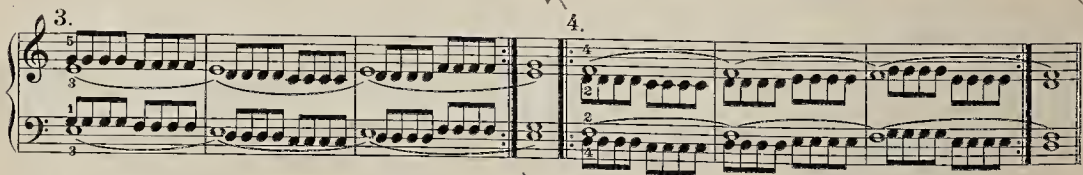
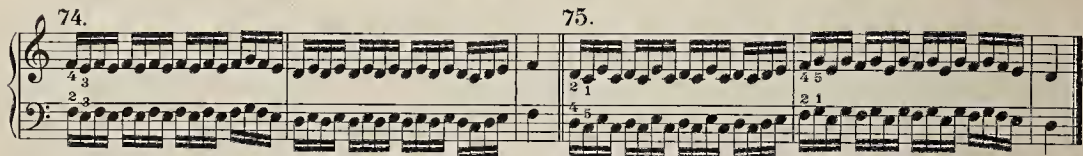
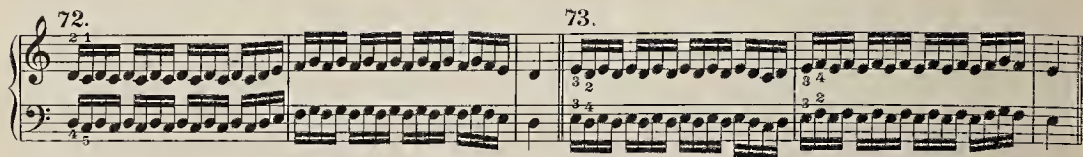
57. 58. 59.

60. 61.

62. 63.

64. 65.

66. 67.





10. 11. 12.

13. 14. 15.

16. 17. 18.

19. 20. 21.

22. 23. 24.

25. 26. 27.

28. 29. 30.

31. 32. 33. 34.

35. 36. 37. 38.

39. 40. 41. 42.

43. 44. 45. 46.

47. 48. 49. 50.

51. 52. 53. 54.

55. 56. 57. 58.

59. 60. 61. 62.

The page contains 28 numbered musical exercises, each consisting of a short piece in a specific key signature and time signature. The exercises are arranged in seven rows of four. Each exercise is written for piano and includes a treble and bass staff. The notation includes various musical symbols such as notes, rests, and fingerings. The exercises are numbered 35 through 62.



63. 64. 65. 66.

67. 68. 69. 70.

71. 72. 73. 74.

75. 76. 77. 78.

79. 80. 81. 82.

83. 84. 85. 86.

87. 88. 89. 90.

The page contains 28 measures of music, numbered 63 to 90. The measures are arranged in seven systems of four measures each. The notation is in treble and bass clefs, with various time signatures and key signatures. The measures are numbered 63 through 90. The notation includes various musical symbols such as notes, rests, and accidentals.



91. 92. 93. 94.

95. 96. 97. 98.

99. 100. 101. 102.

103. 104. 105. 106.

107. 108. 109. 110.

111. 112. 113. 114. 115.

116. 117. 118. 119.

120. 121. 122.

123. 124. 125.

126. 1. Double Notes. 2.

3. 4. 5.

6. 7. 8.

9. 10. 11.

12. 13. 14. Double notes, with one note held.

*legato*



15. 16. 17.

18. 19. 20.

21. 22. 23.

24. 25. 26.

27. 28. 29. With two notes held.

30. 31. 32.

33. 34. 35.

36. 37. 38.



Exercises 39 through 51 are finger-stretching exercises for piano. Each exercise is written for both hands in 8/8 time. Exercises 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, and 51 consist of continuous eighth-note patterns. Exercise 49 is specifically noted as 'With three notes held.' Fingerings are indicated by numbers 1-5 above or below the notes.

Finger-stretching exercises, to be played upward and downward to the limit of the keyboard.

Exercises 1 through 7 are finger-stretching exercises for piano, designed to be played both upward and downward. Exercise 1 is labeled 'Upward.' and exercise 2 is labeled 'Downward.' Each exercise is written for both hands in 8/8 time. Exercises 1, 2, 3, 4, 5, 6, and 7 consist of continuous eighth-note patterns. Fingerings are indicated by numbers 1-5 above or below the notes.





19. 20.

21. 22.

23. 24.

25. 26.

27.

28. 29.

30.



Exercises in turning the thumb under, preparatory to the School of Scales and Arpeggios.

Practise at first with each hand alone.

1. 2. 3. 4. 5. 6. 7.

Right Hand.

Left Hand.

Exercises 1 through 7 are presented in two staves. The right hand is on the upper staff and the left hand is on the lower staff. Each exercise consists of a single measure. Exercises 1-4 are in the right hand, and exercises 5-7 are in the left hand. The exercises involve eighth and sixteenth notes, with fingerings indicated by numbers 1-5. The exercises are designed to practice turning the thumb under.

8. 9. 10. 11.

Exercises 8 through 11 are presented in two staves. The right hand is on the upper staff and the left hand is on the lower staff. Each exercise consists of a single measure. Exercises 8-10 are in the right hand, and exercise 11 is in the left hand. The exercises involve eighth and sixteenth notes, with fingerings indicated by numbers 1-5. The exercises are designed to practice turning the thumb under.

12. 13. 14. 15. 16. 17. 18.

Exercises 12 through 18 are presented in two staves. The right hand is on the upper staff and the left hand is on the lower staff. Each exercise consists of a single measure. Exercises 12-14 are in the right hand, and exercises 15-18 are in the left hand. The exercises involve eighth and sixteenth notes, with fingerings indicated by numbers 1-5. The exercises are designed to practice turning the thumb under.

19. 20. 21. 22. 23. 24. 25.

Exercises 19 through 25 are presented in two staves. The right hand is on the upper staff and the left hand is on the lower staff. Each exercise consists of a single measure. Exercises 19-21 are in the right hand, and exercises 22-25 are in the left hand. The exercises involve eighth and sixteenth notes, with fingerings indicated by numbers 1-5. The exercises are designed to practice turning the thumb under.

Practise only with each hand alone.

26<sup>a</sup> Right Hand. 27<sup>a</sup> 28<sup>a</sup> 29<sup>a</sup> 30<sup>a</sup> 31<sup>a</sup>

26<sup>b</sup> Left Hand. 27<sup>b</sup> 28<sup>b</sup> 29<sup>b</sup> 30<sup>b</sup> 31<sup>b</sup>

Exercises 26 through 31 are presented in two staves. The right hand is on the upper staff and the left hand is on the lower staff. Each exercise consists of a single measure. Exercises 26-31 are in the right hand, and exercises 27-31 are in the left hand. The exercises involve eighth and sixteenth notes, with fingerings indicated by numbers 1-5. The exercises are designed to practice turning the thumb under.

32<sup>a</sup> Right Hand. 33<sup>a</sup> 34<sup>a</sup>

32<sup>b</sup> Left Hand. 33<sup>b</sup> 34<sup>b</sup>

Right Hand. 35<sup>a</sup> 36<sup>a</sup> 37<sup>a</sup> 38<sup>a</sup>

Left Hand. 35<sup>b</sup> 36<sup>b</sup> 37<sup>b</sup> 38<sup>b</sup>

39<sup>a</sup> Right Hand. 40<sup>a</sup> 41<sup>a</sup> 42<sup>a</sup> 43<sup>a</sup>

39<sup>b</sup> Left Hand. 40<sup>b</sup> 41<sup>b</sup> 42<sup>b</sup> 43<sup>b</sup>

44<sup>a</sup> Right Hand. 45<sup>a</sup>

44<sup>b</sup> Left Hand. 45<sup>b</sup>

46<sup>a</sup> Right Hand. 47<sup>a</sup> 48<sup>a</sup> 49<sup>a</sup> 50<sup>a</sup>

46<sup>b</sup> Left Hand. 47<sup>b</sup> 48<sup>b</sup> 49<sup>b</sup> 50<sup>b</sup>

51<sup>a</sup> Right Hand. 52<sup>a</sup> 53<sup>a</sup> 54<sup>a</sup> 55<sup>a</sup>

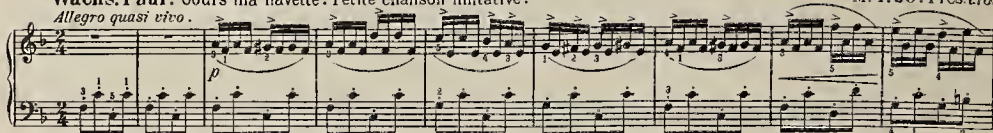
51<sup>b</sup> Left Hand. 52<sup>b</sup> 53<sup>b</sup> 54<sup>b</sup> 55<sup>b</sup>



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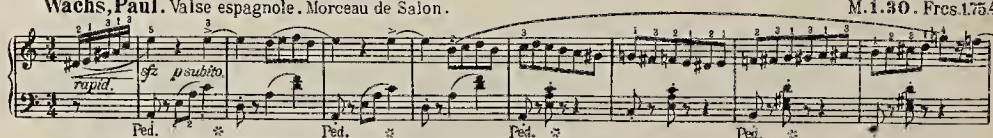
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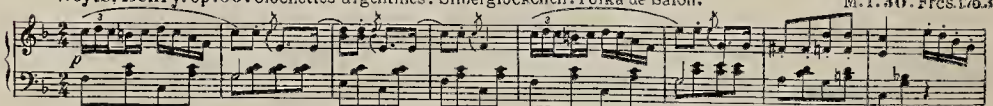
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102. — " " 8.  
103. — " " 7.  
104. — " " 8.  
105. — " " 11.  
106. — " " 12.  
107. — " " 12.  
7. *Tartini*, G., Sonate en sol mineur (G moll) harmonisée par Zellner.
9. *Vivaldi*, Antonio, Sonate en Ré mineur (D moll) harmonisée par Zellner.
- Piano et deux Violons.
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60. — do. Vol. II.  
61. — do. Vol. III.  
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73. Cah. II. Exercices de doubles cordes.  
74. Cah. III. Exercices pour les différentes coupe d'archet.
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- Orgue et Harmonium.
113. *Schwenke*, J. F., 24 Morceaux d'un caractère différent dans toutes les tonalités et 24 Modulations pour l'orgue.  
84. *Wachs*, P., L'Orgue au Salon. Borceuse, Chanson guillerette, Résignation, Gavotte, Pastorale, Marche sacrée.